

6-20-1979

## Pippin starring Eddie Mekka

Little Theatre on the Square

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"Central Illinois' Only Star Music and Drama Theatre"

Sullivan Theatre, Inc.

The Little Theatre - On The Square

SULLIVAN, ILLINOIS

EDDIE  
MEKKA

in



June 20 - July 8, 1979

# Sullivan Theatre, Inc.

James J. Grumley  
Producer

Barbara & Gerald Sullivan  
Managing Directors

presents

## Eddie Mekka in Pippin

Book by:

**Roger O. Hirson**

Music & Lyrics by:

**Stephen Schwartz**

Originally Produced on the Broadway stage by STUART OSTROW

Directed on the Broadway stage by BOB FOSSE

with

**Cortez Lawrence**

**Rick Motta**

**Barbara Houston**

**Janet Baxter Peltz**

**Ellen Crawford**

DALE FURRY

MARK WARD

**Directed by Gerald Sullivan**

Musical Direction by BARBARA SULLIVAN

Choreography by RICHARD CASH

Production Designed by ROBERT D. SOULE

Costumes Designed by PHYLLIS ROGERS\*

Lighting Designed by ED BAGGER

Production Stage Manager — RONALD SCHAEFFER

Assistant to the Stage Manager . . . Richard Schneider

Assistant to the Choreographer . . . Elizabeth Marshall

Assistant to the Costume Designer . . . Theresa Sparlin

Properties . . . Kyle Larsen, Terry Warmbier

Lighting Technicians . . . Michael Madlem, Lynn Mahin,

Patricia O'Connell, Richard Schneider

\*Several Costumes on Loan from the Little Theatre Collection

Produced by special arrangement with Music Theatre International, New York, N.Y.



# Angels of The Little Theatre\*

On January 16, 1979, when The Little Theatre on the Square closed its doors, it looked as if Central Illinois had lost one of its finest assets -- quality, professional theatre with big name stars at affordable prices.

The problem was simple: costs were more than revenue. Ticket sales were not keeping up with the spiraling costs of bringing in top-name entertainment people wanted. In other words, The Little Theatre could no longer make it as a "for profit" operation. Not only was the profit margin gone, The Little Theatre had financial losses to the extent that the owner had no choice but to close the theatre.

But there was still a thin reed of hope because there were a few dedicated people willing to work to find another way to keep our theatre. They formed a new non-profit organization and accomplished their first goal: the Little Theatre is open for its 23rd consecutive season.

But we shouldn't kid ourselves. None of the economics of managing the theatre have changed and cold reality is that costs will exceed ticket sales revenue by \$120,000 this year. No one should think the reopening of The Little Theatre anything but a temporary reprieve. In order to keep the Little Theatre from becoming just a pleasant memory of the way things used to be, it's going to take something more.

It's time now to find out if the people of Central Illinois really want The Little Theatre to stay open, and because we think you do, we're coming to you for help. You can help by becoming an "Angel of The Little Theatre".

At the time the theatre closed, hundreds of people asked what they could do to help but there were no real answers then. Now there are. We know we have to raise \$120,000 this year, over and above projected ticket sales, in order to keep the theatre going. We have an aggressive fundraising and promotion program planned which is designed to tell a lot of people about our situation and ask them for help.

But you're special. You support The Little Theatre or you wouldn't be here, reading this program tonight. We know you want to see The Little Theatre continue. So, we want to give you the opportunity to become an Angel of The Little Theatre. Becoming an Angel is not only symbolic of your continued support of theatre in Central Illinois, but will be a very important way you can personally help the theatre.

A contribution of just \$50 will make you an Angel of The Little Theatre and we'll list your name in the next program as a gesture of appreciation of your support.

Also, you'll be invited to a special Angel of The Little Theatre reception held in honor of the stars after one of the performances.

And remember, now that The Little Theatre is a non-profit organization, your contribution is tax-deductible.

There are other things you can do too. Please take the time to read and fill out the enclosed envelope. And be sure to give us your ideas about things we can be doing. We need ideas as well as money.

The need for everyone's help is critical. The Little Theatre, which we have all taken for granted for so long is in trouble. Please be an Angel and help it survive. Just hand the envelope to any usher. Right now. Or mail it in -- the postage is prepaid.

★ ★ ★ ★ ★

\* Historically, those people who have given financial support to theatre have been called Angels. Thus you will be participating in a long tradition by becoming an Angel to The Little Theatre.



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## ABOUT THE MANAGING DIRECTORS . . .

GERALD and BARBARA SULLIVAN of Charleston share a common interest in drama and music and head a theatre-oriented family. Most of their six children have appeared onstage at one time or another, and their oldest daughter, Katie, is an aspiring young actress.

Since 1947 Gerald has directed over one hundred major productions of plays and musicals for university, community, and summer theatres. Recent productions include ONE FLEW OVER THE CUCKOO'S NEST, A MID-SUMMER NIGHT'S DREAM, A MAN FOR ALL SEASONS, CAROUSEL, 1776, ANNIE GET YOUR GUN, I REMEMBER MAMA, and THE ROYAL FAMILY. He earned a Bachelor of Dramatic Art degree from DePaul University's School of Drama, a master's degree from Northern Illinois University, and a Ph.D. from the University of Minnesota. Since 1969 he has been a professor and director at Eastern Illinois University.

Barbara, a native of Champaign, has taught, performed, and directed music in various capacities since earning bachelor's and master's degrees in music from the University of Illinois. She has taught in Illinois public schools, at St. Mary's College in Minnesota, and at Eastern Illinois University. As a private voice instructor, she has coached students for auditions for summer theatres, stage shows, and night club work. She has performed as vocal soloist on Minnesota television and in several Central Illinois cities. Barbara was a college music director for six years and has been music director for community theatres in Minnesota and Illinois.

The Sullivans, who have co-directed more than a dozen musicals in the past, are looking forward to success in a new joint venture, managing Sullivan Theatre, Inc.

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Leading Player . . . . .	CORTEZ LAWRENCE
Pippin . . . . .	EDDIE MEKKA
Charles, his father . . . . .	RICK MOTTA
Lewis, his half-brother . . . . .	DALE FURRY
Fastrada, Lewis' mother . . . . .	JANET BAXTER PELTZ
Berthe, Pippin's grandmother . . . . .	ELLEN CRAWFORD
Catherine, a widow . . . . .	BARBARA HOUSTON
Theo . . . . .	JONATHON PELTZ

Players: Mark Brotherton, Dawn Decker, Earl Halbe, Barbara Landis, Kyle Larsen, Elizabeth Marshall, Gary Shrader, Avi Simon, David Stotlar, Mark Ward, Terry Warmbier.

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Percussion . . . . .	Glen Fair
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## ABOUT THE SHOW . . .

PIPPIN is a seventies musical — loose, exotic, funny, thoughtful — which raises some of the old questions once again. It was one of the bright spots in the Broadway musical season of 1972-73 because of its light rock score by GODSPELL composer Stephen Schwartz, its bright and imaginative costumes, and its striking special effects. Director/Choreographer Bob Fosse left his distinctive mark on the production by designing electrifying dances and by rewriting much of Roger Hirson's book to make a personal statement about war and love. Having directed the film version of CABARET, Fosse hit on the idea of using an Emcee-like character to unify and comment.

Though the story concerns the first son of King Charlemagne, it is not a period piece detailing a history lesson. Instead, it has a timeless theme: a young man's search for fulfillment in a meaningful life.

In his quest, the prince is by turns aided and thwarted by other figures in his life story acted out by a troupe of medieval players: by Leading Player, by his scheming step-mother, by his peacock half-brother, by his pompous and ineffectual father, by his worldly-wise grandmother, and by his earthy mistress.

Setting out to find something to dedicate himself to, he expresses his overwhelming need to be completely fulfilled in this way: "When you're extraordinary/ You gotta do extraordinary things." Having tested the usual princely delights — scholarship, war, sex, social causes — he finds, not surprisingly, that nothing turns out as expected and that one cannot live his entire life in superlatives.

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## MUSICAL SYNOPSIS OF SCENES

Scene 1:	THE OPENING	
	"Magic to Do" . . . . .	Leading Player and The Players
	"Corner of the Sky" . . . . .	Pippin
Scene 2:	HOME	
	"Welcome Home" . . . . .	Charles and Pippin
Scene 3:	WAR	
	"War is a Science" . . . . .	Charles, Pippin, and Soldiers
	"Glory" . . . . .	Pippin, Leading Player, and Soldiers
Scene 4:	THE FLESH	
	"Simple Joys" . . . . .	Leading Player
	"No Time at All" . . . . .	Berthe and The Boys
	"With You" . . . . .	Pippin and The Players
Scene 5:	REVOLUTION	
	"Spread a Little Sunshine" . . . . .	Fastrada
	"Morning Glow" . . . . .	Pippin and Soldiers
Scene 6:	ENCOURAGEMENT	
	"On the Right Track" . . . . .	Leading Player and Pippin
Scene 7:	THE HEARTH	
	"Kind of Woman" . . . . .	Catherine and The Girls
	"Extraordinary" . . . . .	Pippin
	"Love Song" . . . . .	Pippin and Catherine
	"I Guess I'll Miss the Man" . . . . .	Catherine
Scene 8:	THE FINALE	
	"Finale" . . . . .	Leading Player, Fastrada, Pippin, and The Players

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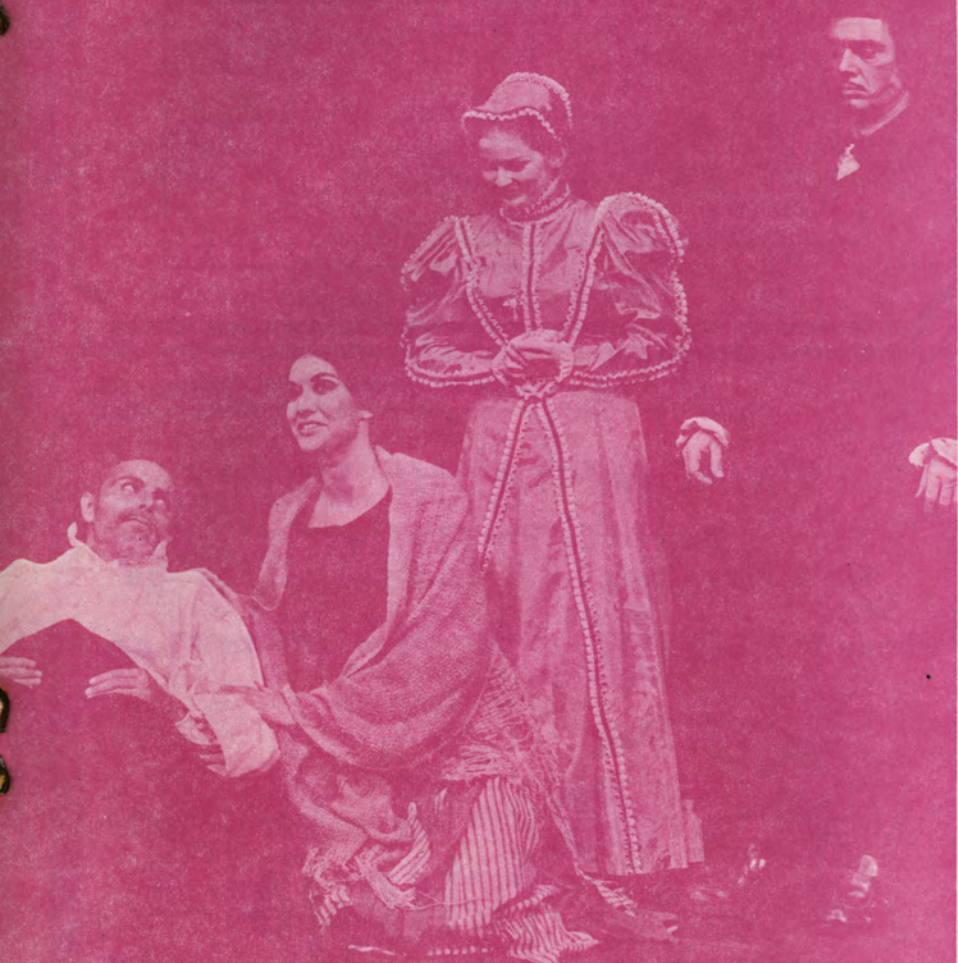
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## ABOUT THE SCENE DESIGNER . . .

ROBERT D. SOULE is being welcomed back to Sullivan for his twelfth season as resident designer. Nearly a hundred shows here have borne his special touch, a touch acquired through experience in professional designing for the New York stage, as well as for television and movies. In New York he designed over thirty shows, including the original productions for eleven. Among them was the revised version of Tennessee Williams' *THE MILK TRAIN DOESN'T STOP HERE ANYMORE*. He has also created scenic wonders at such prominent theatres as Sombrero Playhouse, North Shore Music Theatre, Casa Manana, and Coconut Grove Playhouse. A native of Bushnell, Illinois, he studied at Western Illinois University and at the Pasadena Playhouse. Since 1968 he has been resident designer at Trinity Square Repertory Theatre in Providence, Rhode Island.

## ABOUT THE CHOREOGRAPHER . . .

RICHARD CASH has worked with top choreographers Bob Fosse and George Balanchine and has danced his way around the country. He has toured in *MAME*, as Curly in *Oklahoma*, and in several roles in the national company of *CABARET*. In stock productions, he has danced featured roles in *THE MERRY WIDOW*, *CARNIVAL*, *ROSALINDA*, and *CAROUSEL*. He has appeared with the San Francisco, New York City, and Philadelphia Lyric opera companies, among others. In ballet, he lists even more credits, including appearances at Radio City Music Hall and in the Pennsylvania, Florida, San Francisco, and Pacific ballet companies, and with the Ballet de Monte Carlo. He comes to Sullivan from a five-year stay in Sarasota, Florida, where he choreographed and assisted in choreographing a number of shows.

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**ABOUT THE STAGE MANAGER . . .**

**RON SCHAEFFER**, new to the Little Theatre, has been an apprentice, a director, an actor, and a stage manager. The Repertory Theatre of Lincoln Center gave him his first New York theatre job. There he stage-managed **A CRY OF PLAYERS** with Anne Bancroft and Frank Langella, and **SUMMERTREE** with David Birney, plus five other shows.

**HAIR** on Broadway and **LEMMINGS** off-Broadway, with John Belushi and Chevy Chase, are other New York credits. Ron recently directed his wife, Barbara Houston, in a production of **THE LAST OF MRS. LINCOLN**. Barbara will be appearing here in **PIPPIN** and **A LITTLE NIGHT MUSIC**. They have a son and a daughter, aged five and seven.

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## WHO'S WHO IN THE CAST . . .

**EDDIE MEKKA** (Pippin) is a multi-talented entertainer. The role of charmer Carmine on ABC's top-rated **LAVERNE AND SHIRLEY**, for which he is best known, by no means exhausts his capabilities or even displays them fully. Eddie himself insists that he is a far better dancer than Carmine is. His versatility extends to night club appearances in which he shows off a wide range of styles. Having given concerts all over the United States, he is now making a top-label album. As a stage actor he has toured the country in **KISS ME KATE**, **DAMN YANKEES**, and **SUGAR**. Early stage successes included a role in Tom Stoppard's **JUMPERS**, a role in the hit **MAGIC SHOW**, and a leading role in the rock opera **LIEUTENANT**, for which he received Tony and Drama Desk nominations for best actor. Eddie's television experience also includes a continuing role on **BLANSKY'S BEAUTIES**. He has accepted a role in the movie **ASSIGNMENT BERLIN** and has even written a movie script which he would like to produce himself. It is about a football player like Eddie who becomes a dancer. He would also like to play Richard III someday.

He trained for his career at the Boston Conservatory of Music, where he studied opera, voice, and dance on a scholarship. Then he went to New York, where, after driving a taxi and selling candy at Radio City Music Hall, he broke into theatre. Then he went to California and within three days landed the role in **LAVERNE AND SHIRLEY**. This is his first visit to Sullivan.

When **PIPPIN** closes, Eddie will head back to Los Angeles to begin filming next season's episodes of **LAVERNE AND SHIRLEY**. Look for him also in episodes of **LOVE BOAT**, in the story of Esther on **HEROES OF THE BIBLE**, and as a hit man on **FANTASY ISLAND**.

**CORTEZ LAWRENCE** (Leading Player) is making his first appearance at the Little Theatre on the Square. Since he graduated from Loyola University in 1976 with a degree in Psychology, dancing seems to have become his major interest. He has studied at the Lou Conte School of Jazz in Chicago for two years and is currently a student there. As model and dancer, he has appeared this year with Jo Anne

Brooks Productions in shopping malls throughout the Midwest. Cortez has performed on stage in **TETRAGRAMANON IS** and **CINDERELLA BROWN** and has danced in exclusive Chicago-area disco clubs. He had a role in the recent film thriller **THE FURY**.

**RICK MOTTA** (Charles) has just completed a demanding two-character performance here in **CALIFORNIA SUITE**. He has also appeared in **MAKE A MILLION** at Pheasant Run, in **SEND ME NO FLOWERS** at the Barn Theatre, and in **TEAHOUSE OF THE AUGUST MOON** at Candlelight Dinner Theatre. For six months he toured the country in **THE MOUSETRAP** for Dinner Theatre, Inc., of Dallas. His favorite role is Cervantes/Don Quixote in **MAN OF LA MANCHA**, which he has played more than once. A specialty of his is foreign accents, one of which he puts to good use in the Booth Beer Batter Fish commercial, "Flavor und Crunch." A singer with experience in several midwest night clubs, he recently produced, directed, and staged appearances of "The Twentieth Centuries," a musical group he formed. He is the father of four children and lives in Chicago.

**BARBARA HOUSTON** (Catherine) came to live in LeRoy, Illinois, with a long string of credits behind her. She had appeared with such stars as Martha Raye, Howard Keel, Jane Powell, Mimi Hines, and Betsy Palmer in New York (Woodstock Playhouse), in San Juan (Condado Beach Hotel), and on tour. She had played a Ziegfeld girl in the movie **FUNNY GIRL** and the female lead in **THE PRINCE AND THE PAUPER**, filmed in Ireland. In the Midwest she has experience at the Chicago and the Milwaukee Melody Top, and at Drury Lane and Candlelight in Chicago. She has performed in night clubs and in numerous television commercials. Also theatre critic, drama teacher, and director, she is the wife of Ron Schaeffer, stage manager. They are living in Sullivan this summer with their two children.

**ELLEN CRAWFORD** (Berthe) worked up a remarkably varied repertory of roles while performing with the Missouri and the Loretto-Hilton Repertory companies. A sampling: Portia in **JULIUS CAESAR**, Hippolyta in **A MIDSUMMER NIGHT'S**



DREAM, Lady Bountiful in THE BEAUX' STRATAGEM, Mary Wilson in THE DRUNKARD, Kate in OLD TIMES. She toured in the national company of HAIR and also played in Tom O'Horgan's Chicago production of it. She has performed in night clubs in Denmark, has made three National Geographic films, and holds a certificate of proficiency in stage combat from the British Society of Fight Directors! Pittsburgh Civic Light Opera audiences have already had the pleasure of seeing Ellen in the role she will perform in Sullivan Theatre's next production, Petra in A LITTLE NIGHT MUSIC.

**JANET BAXTER PELTZ** (Fastrada) is a Little Theatre veteran and favorite, having appeared in nine shows since 1975. Local audiences may best remember her as Sister Berthe in THE SOUND OF MUSIC, Mrs. Higgins in MY FAIR LADY, Fraulein Schneider in CABARET, or even as Charles Thomson in 1776! Janet has also played Heidi Schiller in FOLLIES at Milwaukee's Melody Top Theatre. Before locating in Champaign, where she teaches voice, she appeared frequently with the Pittsburgh Civic Light Opera, in Dallas State Fair musicals, and in opera in other Southern cities. It is her son Jonathon who is

appearing as Theo in this production.

**DALE FURRY** (Lewis), a music graduate of Eastern Illinois University and former Charleston resident, has recently appeared as Millard in the Off-Broadway revival of ON A CLEAR DAY YOU CAN SEE FOREVER and as the only man in the four-member musical review BY STROUSE. Other credits include performing with "Brothers and Sisters" in Montreal and touring in a National Endowment for the Arts program for children. Florida audiences have seen Dale as Patrick in MAME, Will Parker in OKLAHOMA, Lun Tha in THE KING AND I, and Rolf in THE SOUND OF MUSIC. In New York he studies with acting coach Mira Rostova.

**MARK WARD** (Player) was last seen here in 1978 as Fritz in CABARET, appearing with Russ Tamblyn. Previously he took roles in Shaw's YOU NEVER CAN TELL and Synge's PLAYBOY OF THE WESTERN WORLD at Northwestern's Summer Festival. He sang and danced for two seasons at Marriott's Great America, Gurney, Illinois. In addition, he has performed in Mill Run Children's Theatre productions, in the Playboy Club Cabaret, and on WLS-TV's Bicentennial Special.

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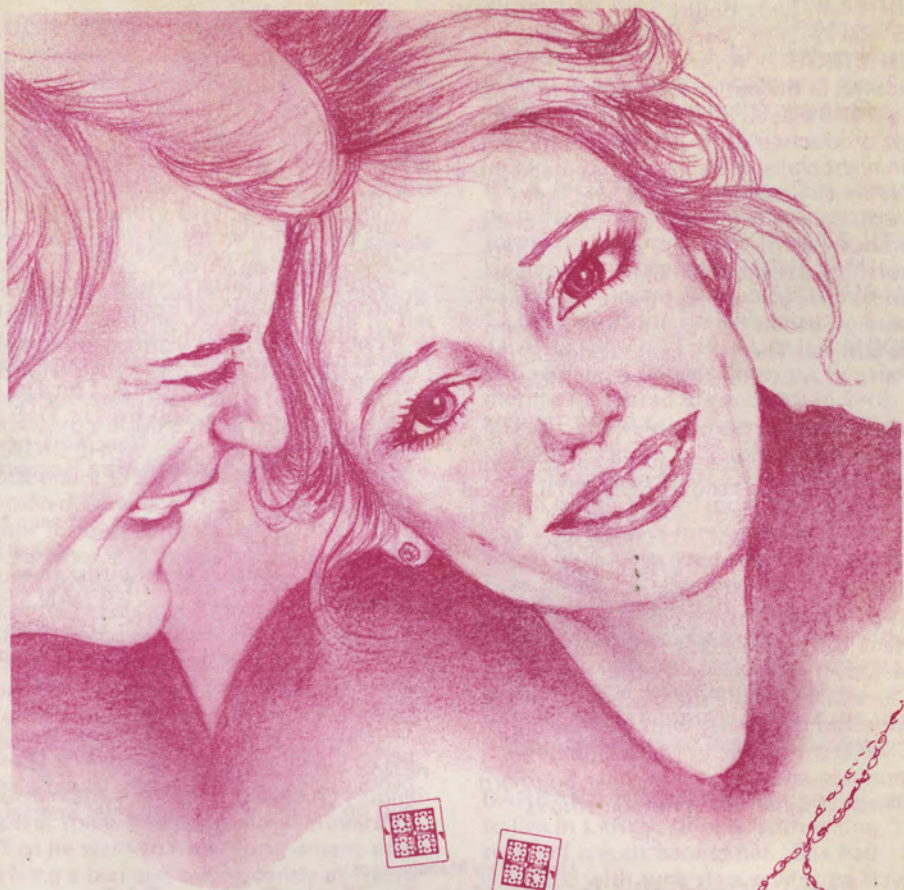
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